



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

give the desirable sparkle which sitters insist upon, without any regard to where they would actually occur. But the heads show also that sense of character and of construction which are absolutely essential to success in portraiture, and that of the lady is distinctly charming. They are evidently likenesses, and what are called, by family friends, "pleasing likenesses," of his sitters. The pictures reveal Stuart as essentially what used to be called a "face painter," and this he became more and more as time went on. The bodies, the hands, the draperies, here treated cavalierly enough, are increasingly neglected until he is tolerably successful in such canvases only as were left untouched after the first sitting, with no impossible bodies to distract the attention from the admirably suggested heads. Never a great artist, he was, for long, the best painter America had produced, and the Museum is to be congratulated on possessing two such important and well preserved examples of his relatively early work, painted before his greatest faults had reached their final stage.

KENYON COX.

#### MUSICIANS' PORTRAITS IN THE CROSBY BROWN COLLECTION

THE exhibit of Musicians' Portraits in the Museum is a most complete and valuable one. It is the gift of Mrs. John Crosby Brown, the donor of the collection of Musical Instruments. There are about four hundred pictures in all, mounted and exhibited in frames, all of which are attached to a central column, thus making them easy of access and consultation. The portraits consist almost entirely of fine engravings, etchings and lithographs. The selection has been made with critical judgment, the idea being to include prints of artistic character as well as musicians of representative character. The collection is the result of painstaking search, the print shops of Europe and America having been diligently explored for the purpose of making it complete. The scope is broad, covering not only com-

posers, instrumentalists, singers and performers of various kinds, but also musical critics, theorists and writers as well as gifted amateurs, music publishers, inventors, etc. A brief analysis of its contents may be interesting as showing of what varied classes it is made up. There are pictures of one hundred and forty-seven composers, eight amateurs or dilettanti, one hundred and thirty-three instrumentalists, eleven musical inventors, instrument makers, and music publishers, fifty-eight singers of both sexes, and eighteen musical critics and theorists. Of the instrumentalists we note the large preponderance of violinists, numbering fifty-five. Next come the pianists, numbering thirty-two. If the collection were made up of performers of the present time, the proportion would probably be reversed. After the pianists come the organists with twenty-two representatives, and then follow six players of the lute, three of the harp, three of the bassoon, three of the flute, three of wind instruments generally, three of the *viola da gamba*, three of the violoncello, and one of the guitar. This list of instrumentalists duplicates, of course, the names of many composers who also excelled as players.

A statement of the nationalities of the musicians may also prove instructive and indicate the relative proportion of musical genius in various countries. Thus, we have one hundred and twenty-four from France, eighty from Germany, thirty from Great Britain, thirteen from Austria, five from Bavaria, four from Belgium and six from Bohemia, one from Holland, four from Hungary, sixty-two from Italy, three from Poland, two from Russia, five from Scandinavia, four from Spain, and one from Switzerland. It is somewhat surprising to find the number of Frenchmen exceeding that of the Germans, and the opinion may be hazarded that this does not portend that France excels Germany in musical talent or skill, but that more of her great artists have been perpetuated in portrait and likeness; and it is, therefore, possible to gather a more complete showing of them in such an assemblage as this.

An interesting characteristic of the pictures is the revelation they make of the development of fashion throughout the centuries, the picturesque array of the earliest times being faithfully portrayed, showing gradual evolution of dress down to our own conventional garb. Another feature is its catholic character, as both the great composer and the obscure musician who has long been forgotten by the world are to be found here side by side.

A well arranged and carefully edited hand-book to the collection has been com-

piled. This is an indispensable aid to the enjoyment of the portraits. With skill and industry the compiler has gathered together the facts about the musicians and presented them in a concise and well chosen form, the two extremes of too great diffuseness and too great brevity being happily avoided.

The music teacher, the music student and, indeed, all who are interested in music will find this collection well worthy of careful examination and study.

F. H. MARLING.

## NOTES

**THE EVENING OPENING.**—The change in the evening opening of the Museum has met with general approval. It should be stated for the information of those members who may be unaware of the fact that the evening attendance under the old arrangement on Monday and Friday evenings had been steadily decreasing, until the average of visitors during the past year was only 194, on insignificant number compared with the burden of expense incurred,

**CHANGES IN THE GALLERIES.**—Gallery 11, of the second floor, rehung with primitive paintings, is now open to the public.

In tinting the walls of this gallery, use has been made of a green which is a slight modification of the color used by Corrado Ricci, Director of the Royal Galleries of Florence, for the walls in the Gallery of the Uffizi at Florence, the Brera Gallery at Milan and other galleries. This tint is the result of many years of experiment on Signor Ricci's part and is, in his opinion, the most satisfactory background for paintings. Certainly the claim is substantiated in the case of our gallery, since the colors and subtleties of tone of the pictures are emphasized to a degree not heretofore effected.

A Spanish altar-piece, to be described at length in a later number of the Bulletin, has been erected on part of the East wall

and a second altar-piece of much interest will soon be lent to the Museum, as a companion piece.

At the south end of the room, the Tuscan artists predominate, although there are also pictures in this group by Crivelli and Ambrogio di Predis. Here are placed the two cassone fronts—Piero di Cosimo's imaginings of the Golden Age of Primitive Man, the double portrait by a master of the early Florentine school; the charming "Paradise" by Giovanni di Paolo (lately on exhibition in the Room of Recent Accessions) and other works of first importance.

Paintings by Fiorenzo di Lorenzo, Lotto and Giambono hang on the northern walls, with German and Flemish pictures for neighbors. A "Crucifixion," of Engelbrechtsen, of the Dutch school, hangs in the centre and about it are the "Virgin and Child" by Jacques Daret (Maître de Flémalle), Van Eyck's "Virgin," the "Ecce Homo and Mater Dolorosa" by Isenbrandt and the "Deposition" by Petrus Christus. Here also are three new loans—a Virgin and Child by an early Flemish artist, received from Mr. Robert W. de Forest, an "Adoration" by Hieronymus Bosch and "Two Saints" by Burgkmair, both from Mr. A. E. Willenbücher.

The pictures on the wall opposite the staircase remain as formerly with the great "Saint Christopher," a portion of a fresco cut from the walls of the Chapel of the Michelozzi Villa in Florence, in the